## HOME-WRITTEN MUSIC

**INDIANAPOLIS HAS COMPOSERS OF CONSIDERABLE FAME.**

**Operas, Songs and Orchestral Music Among Their Productions—A New March for the Light Artillery.**

From time to time there has appeared in the press notices of vocal and instrumental compositions by musicians of this city. To compose music requires a variety of gifts. One need not especially have an education in harmony and thorough bass in order to compose, though a piece written after certain rules will be more apt to meet the approval of critics. There are scores, yes hundreds of persons, who play or sing and hardly know one note from another. These are "ear" musicians. Their natural sense of harmony leads them to know whether certain chords or progressions are correct. There have been many compositions published whose originators were not familiar with the most ordinary of musical signs. They have picked out something by ear and have had some one who knew how write it. Success financially for a piece does not necessitate extensive musical knowledge, for some of the greatest successes have been with pieces whose composers were musically ignorant. The flash music is of this order. Music which remains in market for years with a steady demand is not usually of this sort.

The local musicians have contributed to musical publications more than even members of the profession are aware. There are in this city musicians who have written music for orchestras, concerted numbers for any number of instruments, from twenty-one to fifty, choruses, quintets, quartets, trios, duets and solos, vocal numbers with accompaniments and obligatos, and operas. In fact, it would be difficult to name any kind or style of composition that has not been attempted by musicians of this city. Probably Mr. H. J. Schonacker is one of the oldest in musical composition of any one here and has the greatest number of compositions of his own in a collection. Mr. Schonacker has been one of the leading musicians here for many years. He is teacher, organist, composer, in fact anything that comes under the head of music. He has brought out some fifty pieces in a book called "Hoosier Lyrics." These are of the melodic form. Then he has composed many and arranged many more numbers for Roman Catholic Church service. He has written a great deal of beautiful music for the organ and orchestra, has composed songs and set verses to music for others. He is a thorough and careful writer and in much of his work there is a poetic touch which illustrates the fancies which he chooses for his titles. His works are in considerable demand in different parts of the country.

Mr. Barclay Walker issues something new every few months. He is the composer of "Magannon" and "The Kettle Drum," two light operas which were well received when they were presented here. Mr. Walker has done some creditable work in the popular style of the day, and about the middle of this month he will bring out a two-step which is now being played by the Park Theater orchestra. The name of the two-step will be the "Captain Curtis March," and it will be dedicated to the Light Artillery. There is just a reminder of some of the Sousa marches in the movement, which will doubtless be in its favor. All of Mr. Walker's compositions are clean in construction and "taking" in rythm and style. Some of his vocal compositions are very pretty, and while Miss Sadie Walker was in the city she sang them with much success.

Mr. R. A. Newland, one of the most finished organists in the city, has devoted but little time to writing music, but he has composed some excellent pieces, which he has played himself. A few years ago he brought out several for the piano, which were received well, and to this day there is a call for his "Waltz Caprice" and "Snow Flakes," the two which "took." Next week a new one will come from the musical press. It is a polka, and the title will be "Willoway." As the director of the brass band of the Institution for the Blind Mr. Newland has arranged much of the music for the boys. He understands all instruments and can play on all, though the organ and piano are his specialty. He is very ready in transposing music.

Mr. F. X. Arens, who is best known as a chorus director, has turned his attention to all forms of composition. He is versatile in this. For voice or instrument or any combinations of either he is equally at home. The composition best known to Indianapolis people is the "Quintette," which was played by the Schliewen Quartette last winter before the Kammer Musik Club. Mr. Arens has written some songs which are pleasing, and others of a nature which are peculiar to the concert room. His orchestral arrangements have been played in this country and Europe.

Mr. Richard Schliewen has done more in the way of arranging compositions written for one instrument for a different set of instruments than he has in original work. Obligatos for the violin are a special feature of Mr. Schliewen's written work.

Prof. C. H. Weegman has not offered anything new in the line of composition for a number of years. A decade or more ago he brought out some excellent selections for the piano. He has also done some little work for the organ and concerted music.

Prof. Paul Bahr is another who has not had time to devote to composition lately. There are a number of compositions which are the result of his talent to be found at the music dealers. Mr. Bahr has been a prominent organist for years, but his genius has not been turned in the composition direction recently.

Prof. Carl Barus directs his attention to writing music and arranging choruses for the Mannerchor, whose director he is.

Mr. John Lipman, has also written for the Mannerchor, and some of his compositions presented at the synagogue, written especially for the quartette there, have been highly complimented.

Prof. H. M. Butler, who has had charge of the music in the public schools of this city, has a numerous collection. For work in the schools he has a book, "Graded Music Lessons." His principal efforts have been given to the writing of patriotic songs. Of these he has eight. He has also composed anthems and several songs.

Rev. C. R. Hodge, who has charge of the music at St. Paul's Church, is one of the leading masters of music. He has written anthems. His best work is a communion service, in B flat. Nearly all of Mr. Hodge's work has been for the church.

The late Mr. George B. Loomis was a composer well-known in his day, and many of his books, arranged for schools, are in use in all parts of the country.

Mr. William Barton Stone, now of New York, has turned considerable attention to composition. Some of his most successful pieces have been marches. A number of his compositions have been performed by orchestras in New York. Mr. Stone has added to the list of music for churches, and his Easter and other festival compositions are frequently presented.

Prof. Ben Gresh has originated several compositions adapted to the new dances. There are two or three which have appeared within the past month, which are noticeably good as they have the rhythm and accent necessary for the dances.

Prof. Henry D. Beissenherz is one of the most famous musicians in the city. He directed the theater orchestra for so many years that the back of his head is known to almost every inhabitant. He can not only lead an orchestra, but he can write what they play. He can arrange music for any and all occasions. He can take a single score and write the parts for every instrument, and he can do a hundred and one other things which only an expert composer can do. His son is also a true descendant in the musical line. Prof. Houghton, Prof. A. Smith, R. B. Rudy and Joseph Cameron are some of the home composers who can fill many a place in the composer's field.

Among the recent and less known composers who have published music of more than ordinary merit is Isaac Doles. Only a few month ago he brought out a song, "My Sweetheart of Years Ago." Not only have all the first copies been sold, but hundreds of others have been ordered.

Mrs. Ella B. McIntosh published "La Berceuse" a short time ago, and it bears the mark of a genius. The words are by her father, Rev. Mr. Chaffee, of Mapleton. The theme, the accompaniment and the violin obligato are harmonious and beautiful. Another song is for a baritone, and is "King of the Sea." Mrs. McIntosh has a peculiarly refined style, and is a credit to the profession.

Emma M. Cox has done some creditable work in an "Orchestra Waltz" and the "Dorothy Q. Oxford Minuet." Dessie F. Buskirk has written for both piano and voice. "When the Robins Are Sleeping" being the best thing she has done. Charles B. Tucker has written a two-step which will be played this season by some of the dance orchestras. Flossie Howens, a young girl, Miss Grace McCormick and Miss Cora McCormick have in the stores a gavotte and a waltz which were popular when they were first brought out. Charles Insco Williams has put forth his composition for honors in "Sleep, Little Sweetheart." This is pretty, but so new that there has not been time to see how the public will like it. J. Melville Stallardi is another candidate for musical honors in a single composition—"Twilight Splendor." Mrs. C. S. Carson has an arrangement of "Come Holy Spirit" that is excellent. The work in it is very clever. She turns most of her attention to church composition. Miss Nellie Sturtevant wrote one piece, a dance, which was published. Little Maggie Golden has a mania for composition, and, although a mere child, has such good ideas of music and such a clean style, as the musicians call it, that her little efforts will probably lead to something excellent in time. "My Day Dreams" is printed, and is very pretty.

Some years ago the late John Dillon wrote a song. It is now out of print, but there are many of the older generation who know it, words and music. Without a doubt there are others in the city who have written "tunes" at some time of their existence. When one gets a taste of composition there is a fascination in it. It requires a fine amount of patience to get a composition to a perfect state, but there is always a satisfaction in having it perfect, especially if a large number of the singing or playing public can be induced to think so, too.

## AUTUMN DRESSES.

**Sleeves Bigger than Ever, but Few Other Changes—Airy Trifles.**

Harper's Bazar.

The first autumn dresses brought over from Paris and London have fuller skirts and even larger sleeves than those now worn. The skirts are gored rather closely about the hips, but are very full in the back and wide at the foot. They are lined and interlined, but fortunately are of lightweight woolens, and are very little trimmed. A bias satin fold an inch wide headed with a narrow band of jet is around the foot of very handsome cloth gowns. Others have merely a fold of the wool, camel's hair or basket cloth below the edge, between the outside and lining, and held there by three or four rows of stitching, which give a neat finish. Three back gores, pointed at the top and spreading out in fan pleats to the foot, are on many skirts, some of them completed by the little projecting basque introduced in the spring with silk gowns.

Bias puffed sleeves are enormously wide at the top, and are caught up or draped by choux or bows. They taper to the wrist, but are often left rather large below the elbow and wrinkled around the arm which adds to the effect of great size.

Round waists reappear in many ways—box pleated, slashed, with a yoke, or with a guimpe of contrasting material, the lower part carried up above the bust in vandyke points and edged with jet galloon. Pleated waists have two box pleats down the back, starting from the shoulders, where they are two inches and a half wide, and tapering an inch narrower at the waist line. They are folded in one piece, with the middle space between plain. A side form begins under the pleats, so that the only seams shown are those under the arm. The fronts are much fuller than the back, having two similar pleats and a full gathered plastron. The slashing of waists is confined to the front, like those described in the summer.

Silk waists with wool skirts will remain in favor, and are of very rich fabrics—brocades, moire, satin and velvet. A novelty for waists is silk and wool moire, a similar fabric to bengaline, but very soft and prettily watered. The richest brocades for waists are also soft, some having a basket-woven ground, others armure of two colors and the brocade a third color, as a blue and brown ground with large green leaf design as glossy as satin, yet sunk in the surface. Soft collars with belt to match are of satin ribbons, or of the new supple moire cut bias from the piece. Liberty satin waists will be worn the color of the skirt or in contrast to it. Thus a mother and daughter just returned from Paris have waists of the simplest fashion of this pliable satin, the daughter wearing a corn-flower blue crepon with a mauve satin waist, and also with a blue waist of satin.

**Notes from Various Sources.**

The new colors are soft and beautiful, running the gamut of the deep and paletoned art shades.

Black, wine-colored and golden-brown velvets will be in great demand for fall and winter millinery.

Dainty dressing jackets are of surah in delicate shades, and are trimmed most elaborately with laces and ribbons.

Jetted net is very fashionable. Bands, borders and edgings of it are seen, and it is made into yokes and bodice fronts.

The wheel collar, which is round and laid in pleats narrow at the top and flaring like the spokes of a wheel, is seen in both wraps and dresses.

Numbers of dark petticoats to be worn under fall gowns are to be seen. Mohair, alpaca and light-weight black moreen are the materials employed.

The reddish amethysts, hyacinth and royal mauves, with the more delicate heliotropes, orchid and violet tints are the colors most in favor for dresses of high ceremony.

Sashes are to lose none of their popularity for months to come, as large invoices of the most beautiful ribbons of medium and very wide sizes are already in the importers' hands.

Black, in velvet, silk and ribbons, is selling very well; indeed, so well that it has been observed that "one might suppose our fashionable women on the verge of going into wholesale mourning."

For full figures and stout women who cannot, or who, at least, ought never to, wear belted waists that define their size, the graceful Princesse coat is still highly popular, with skirt to match.

The very newest hat decoration is simply a huge ball of feathers that is not a pompon, neither a flower, nor a simulated double rose, but it bears a resemblance to each. Nothing just like it has been produced before.

Black and white striped ribbons are much used to make rosettes and bows with upstanding ends, these being extensively employed to trim turbans and French toques. The still popular magenta roses are very frequently used in addition.

Ruffles, cuffs, belts, epaulets—in fact, all accessories—on children's dresses are trimmed with several rows of satin "baby" ribbon. Frocks of crepon in light colors, such as pale blue, pink, yellow and reseda, are particularly pretty so garnitured.

## ALL SORTS OF CHICKENS.

**After Trying Many Kinds a Fancier Settles on Games.**

Washington Post.

He was a chicken fancier and he was relating his experience. "I only own three chickens now," he explained, "but in my time I've owned about every breed known to man. I've owned chickens whose ancestors came from nearly every country in the world. I've owned Barred Plymouth Rocks and White Plymouth Rocks, Golden Wyandottes and White Wyandottes, these representing the continent Columbus discovered. Among my possessions have been Light Brahmas, Black Cochins, and Partridge Cochins, not to mention Japanese Bantams, as representatives of Asia.

"Oh, I tell you, gentlemen, I've owned 'em all. There's the French breeds, Le Fleche and Houdan. I've owned 'em both. And to show my international impartiality I've also owned Black Hamburgs and Golden Spangled Hamburgs. I've owned representatives of the Mediterranean breeds, Leghorns, both Dominiques and Rose-combed Whites, besides Minorcas and White-face Black Spanish. Then the fair land of Poland was represented in my collection by the Bearded Polish and the White-crested Black Polish. But, pshaw, what's the use of talking. I've owned in my time about all the breeds of chickens known to man. Now I only possess three chickens. But they are daisies, they are. One of 'em cost me ten pounds sterling in London, dear old Lunnon, so far as chickens go at any rate; another five pounds, and the third two and a half pounds, or $37.50 in all in United States money. That's a fact, and I've got the bills of sale to prove it. Yes, they were all bought in England, in London, in fact. By the time I got 'em cooped up here in the District they stood me at least a hundred dollars. They are bantam game, and they are beauties. The one that cost me ten pounds is a pullet, and it took the first premium at the chicken show in London. You ought to see her. She could fly over that house there just like a pigeon, (indicating a five or six-story structure on the other side of the avenue), but I kept her with the hen and rooster in a big coop. I don't want my riches to take wings after that fashion and fly away. No, I don't know whether or not I'll ever exhibit them. I got 'em for my own satisfaction, and I find plenty of enjoyment watching 'em. If they were exhibited they would undoubtedly knock the spots off anything that could be brought up against them, especially that pullet. She's the prettiest thing you ever saw, and I've got the bill that proves that I paid ten pounds for her in London."

## LANGUAGE OF SHIPS

**HOW VESSELS TALK TO EACH OTHER ON THE OCEAN.**

**Signals That All Understand, No Matter What Country They Hail From—Old and New Methods.**

Philadelphia Press.

The use of signals between ships at sea must have originated with the formation of squadrons and fleets of boats or vessels sailing in company, and doubtless the first devices made use of were exceedingly crude, developing gradually with the lapse of time and evolution of naval architecture. The origin of marine signals is buried in obscurity, although it is stated that the ancients made use of columns and puffs of smoke to convey their ideas. It is well authenticated that the Greek and Persian fleets exchanged messages by means of their sails, certain meanings being conveyed to the loosing or partly furled state of the material. Groups of men-at-arms, with shields and pennants affixed to lances, have certain significance. Flag signals had an existence in the thirteenth century, and the fact is mentioned in the Laws of Oberon, which provides that a vessel desiring to tow or receive a pilot shall hoist her ensign.

The earliest authentic notice of a regular signal code used by the British navy is found in the fighting instructions for the English fleet, fitted out under Queen Elizabeth in the expedition against Cadiz. The plain red ensign of England appears to have been one of the earliest symbols made use of in maritime history for the double purpose of denoting the presence of the chief and directing the conduct of his fleet, for we read that it was hoisted to the right or left side, as the admiral wished the vessels to engage in either direction.

The flags of the British navy were at one time severally on a red, white and blue field, and were displayed from the top of the royal pole of the main, fore or mizzen mast, according to the rank of the admiral. This diversity of color has long been done away with. The white field, with the red cross, St. George's cross, and the sinister upper corner occupied by the union, is now alone used in the British navy—the blue being assigned to the reserve and the red to the mercantile navy. An admiral displays his flag exclusively at the main truck; a vice admiral at the fore; a rear admiral at the mizzen. The first flag of importance is the royal standard of Great Britain and Ireland, hoisted only when the King or Queen is on board; the second is the anchor of hope, for the Lord High Admiral or the Lord Commissioners of the Admiralty. This is emblazoned with an anchor argent, gorged in the arm with a coronet, and a cable through the ring, and fretted in a true lover's knot with the ends pendant. Thus it was carried by the Earl of Southampton in the reign of King Henry VIII. The last time it was displayed afloat was on the occasion of Sir George Rooke commanding the combined fleet of England and Holland in 1703. When a council of war is held at sea, if it be on board the admiral's ship, a flag is hung in the main shrouds; if the vice admiral's on the fore shrouds, and if the rear admiral's on the mizzen shrouds. In 1707, the union jack at the main was the distinguishing flag of the admiral of the fleet. It was thus carried by Lord Howe on the 1st of June, and by Earl St. Vincent in 1800 and 1806. The term "jack" is derived from the abbreviated name of the reigning sovereign, under whose direction the flag was constructed, and whose signature ran, Jacques. The blazon of the Prince of Wales's standard is the royal arms, differenced by a label of three points and an escutcheon of pretense for Saxony. The account usually given in regard to the three feathers called the Prince of Wales's feathers, is that they were won by Edward, the Black Prince of Cressy, from the old King of Bohemia, on whose banner they were borne. It is provided that any merchant vessel displaying colors resembling those designated for the navy, except the union jack, which must have a white border, or using a pennant without authority shall be liable to a fine of £500, and any military or naval officer has authority to board and seize such colors.

AMERICAN FLAGS.

Until 1862 there were no officers in the United States navy of higher rank than captain, except in 1859, when Charles Stewart was commissioned "senior flag officer." On July 16, 1862, David F. Farragut was made a rear admiral, and the act provided for "the three senior rear admirals to wear a square blue flag at the mainmast head, the next three at the foremast head, and all others at the mizzen. It was with his plain blue square flag at the mainmast head of the Hartford that Farragut passed the forts on the Mississippi and captured New Orleans. Farragut received his commission Aug. 12, 1862, and the next morning on the hoisting of the colors his flag was run up for the first time at the main, when it was saluted by the whole squadron. This was the first salute ever received by Farragut's flag. Subsequently Farragut carried his flag at the mizzen, as vice admiral it flew at the fore, and on July 25, 1866, as full admiral, it floated from the main.

When the President of the United States visits a man-of-war the American ensign is hoisted at the main and remains until the distinguished guest takes his departure. The President also has a standard, consisting of the coat of arms of the United States on a blue field, and was first displayed at the main by President Arthur on the presidential yacht Dispatch. The standard was adopted in 1882. The Secretary of the Navy has a distinctive flag of blue, with a white foul anchor and four white stars. On July 4, 1890, five great American flags were displayed on the center of the dome of the national Capitol, from the tholus and under the feet of the statue of Liberty. In 1871 a Mr. McArthur, who had been secretary to Admiral Lord Hood, devised a code of signals which was introduced into the British navy as Lord Howe's code in 1792. Four colors were used, red, blue, yellow and white, there being but two colors to each flag, and the code provided for twenty thousand signals. It was by means of this system that the famous Trafalgar signal was made by Nelson.

"England expects every man to do his duty," is asserted to be as apocryphal as "Up guards, and at 'em." The story goes that the last signal Nelson gave, was really, "Nelson expects every man to do his duty," and that the officer to whom the order was given affected to have misunderstood his directions, and substituted and telegraphed "England" for "Nelson." Southey says that the signal was received by the fleet with enthusiasm; but Southey was not there, and one who was has recorded the equally, if not more favorable fact that some hard-headed tars could not understand what the signal really meant. "Do our duty!" quoth one of them. "Why in course we shall." And in truth, the exhortation, however worded, was not required by British sailors.

Spain has in her possession two English union jacks, and they were captured from Admiral Horatio Nelson. He was a young man, but known to fame, when, in command of a small squadron, he attacked the town of Santa Cruz. They gained the harbor, stormed the defenses and entered the town, but the Spanish marksmen, from the flat roofs of the houses, poured in a galling fire, which proved too much for Nelson's blue jackets. Nelson himself, with the bone of his right arm shattered by a bullet, lies bleeding on the ground, murmuring in tones of agony: "Don't tell my men that I'm hit; it'll only discourage them." The Fox cutter, struck by a round shot, had gone to the bottom with ninety-seven stout seamen, and the storming party gained their boats as best they could, bearing their wounded leader with them, but leaving the two flags with the exultant Spaniards, who deposited them within the Cathedral of Santa Cruz. They are there to this day, but made secure by an iron cage.

A few years ago a party of sailors from an English flagship, on liberty, visited the cathedral, the Spanish guide proudly pointing to the captured flags and recounting the tale connected with them. The sight of the national emblem, together with the Spaniard's yarns, proved too much for the man-of-war's men. Down went the guide in a heap from a right-hander, the flags are snatched from the wall and the party made a dash for the landing place. The prizes were brought in triumph on board, but the English admiral, regardless of his private feelings and sentiments concerning the bunting, restored the bunting to the cathedral, where steps were at once taken to guard against a similar occurrence.

The writer remembers with what mingled emotions he viewed a beautifully embroidered but battle-scarred flag deposited in the Tower of London. Upon the folds was emblazoned "Fourth Regiment, U. S. Infantry." It fell into the hands of the British when General Hull made his cowardly surrender at Detroit. This flag, however, is more than offset by an English royal standard preserved at Annapolis, captured at York (Toronto), Canada, April 27, 1813, when that place was taken by the squadron under Commodore Isaac Chauncey and a force of troops under General Pike.

THE INTERNATIONAL CODE.

The international code of signals was devised by the British government in 1856. The code is made up of one burgee or swallow-tailed flag, thirteen square flags and five pennants. The signal book is divided into different topical headings, by which the signals may be known at a great distance or in calms. As an example, two flag signals, having a pennant uppermost, are compass signals; four flag signals, having a pennant uppermost, are spelling signals or names of men-of-war, and four flag signals, having the square flag uppermost, are names of merchant vessels.

There is a story told of a vessel, in times more warlike than these, encountering another with the ensign flying union down. The schooner, an armed private, ran down to see what was the matter, and when within hail the other coolly inquired the time by chronometer. The commander of the privateer, in his righteous indignation, ordered the merchant skipper to come on board, threatening to sink his vessel unless he complied. The command was hastily obeyed, and, in presence of both crews, the master made an abject apology.

A pompous old captain of the United States revenue cutter Servia, in command at one time at San Francisco, desirous of impressing his lady friends with what ease he could converse with his officers when on shore, erected a flag staff on Telegraph hill, where a quartermaster and bag of signals stood in waiting. All of the officers were detained on board to assist in the display, creating no small amount of dissatisfaction. The day was warm and the signaling fast and furious, causing the officer of the deck to perspire freely. At last came the query, "What have you for dinner?" The officer of the deck was also caterer of the mess, and a grim smile of satisfaction wreathed his lips as the steward was hastily summoned. The next instant, to the astonishment of the consequential old fossil on the heights, a roast of beef, a ham, cabbage, basket of potatoes and a suggestive-appearing demijohn flanking the array, dangled from the main royal truck. It effectually squelched further attempts of the kind on the part of the venerable relic.

The question is often asked why does a man-of-war carry a pennant at the main? The admiral carries a flag at the main, vice admiral at the fore, rear admiral at the mizzen, a commodore his broad pennant at the main and the ordinary captain or commander of lesser rank a narrow pennant at the main, which is not to be regarded as an emblem of rank, but as significant of command and that the vessel is of a public character.

The navigation officer of a United States vessel has charge of all flags and signals. The national flag is displayed at the main when the President comes on board, and only hoisted at the main for the Vice President in the event of his visiting an American man-of-war in a foreign port. An ex-President is received with the same honors prescribed for the President, except the display of the national flag and the manning of the yards. A foreign sovereign or a chief magistrate of any foreign republic is received with the same honors prescribed for the President of the United States, except that the flag of his own country shall be displayed at the main.

A black flag is usually supposed to be adopted by pirates; a white flag is used as a flag of truce and symbol of surrender; a red flag is hoisted when powder is being received or discharged; a yellow flag is universally known as the quarantine symbol; a flag at half mast means mourning that a death has occurred on board; a flag union down is a signal of distress. No vessel of the United States navy is allowed to lower her sails or dip her colors to another vessel of the navy, and it is only when a foreign vessel or a merchant vessel of the United States dip their colors or lower sails, the compliment shall be instantly returned.

On July 29, 1889, a general order was issued providing for "honors" to the colors with the following routine to be observed on all men-of-war and naval stations: "When a band is present it will play at morning colors 'The Star-spangled Banner;' at evening colors 'Hail Columbia.' All persons present belonging to the navy, not so employed as to render it impracticable, will face toward the colors and salute as the ensign reaches the peak or truck in hoisting or the taffrail or ground in hauling down. When the flagship is present with vessels of foreign nations, after 'The Star-spangled Banner' is played the national hymn of each nation will follow, commencing with that belonging to the nation in whose port the ships are."

In the navies of some European countries when the colors are hauled down they are received by a commissioned officer and all persons on deck take off their caps as a mark of respect.

The festal mind all over the world turns naturally to bunting for decorative purposes, and half the rejoicing seems to be wanting when no colors are flown. There is no prettier sight than a ship dressed rainbow style, and the sombre docks and harbor with shipping arrayed in flags of many hues at once loses its dull and commonplace appearance. A ship without her ensign is no more "shipsafe" than a lady in full dress minus gloves and fan, and a liberal supply of bunting should be allowed every respectable vessel afloat.

**Murphy's Cornbread.**

Col. Charles J. Murphy, the apostle of corn meal, is now engaged in an effort to introduce this staple as a food in Holland and to induce the great distilleries at Schiedam to use the material in the manufacture of their famous schnapps. The pluck displayed by Colonel Murphy in overcoming obstacles is worthy of success. The introduction of "Murphy bread," which is one-third corn meal, into the German army was a great triumph, and thanks to his efforts the peasantry in many parts of Europe are now able to eat something better than the hard black bread they have been eating for centuries. The present time, when the price of corn is almost on a parity with wheat, may not seem propitious to the undertaking which the Colonel has assumed, but these conditions are abnormal and cannot last. The mission of Colonel Murphy to give the world better bread and more of it is a glorious one.

## "AMERICANISM" IN SHAKSPEARE.

**British Critics Seem to Know Little About Their Own Language.**

Springfield Republican.

Not only has the old world an unpleasant habit of shipping its offscourings of humanity to our shores and then jeering at them as "Americans," but that part of the old world from which we get our language is altogether too prone to lay all disagreeable forms of speech to our charge under the name of "Americanisms," quite regardless of their origin. That acute and racy critic, Richard Grant White, spent a good share of his lifetime in hunting down such alleged Americanisms, but it would seem that he left plenty of work for his successors, if one may judge by the supercilious criticism of the London Athenaeum on Mr. Howells's "Traveler from Altruria."

"The style is fairly pure as a whole, but there are too many Americanisms of the kind which, while common enough in the average American novel, must be protested against in a novelist so popular in England."

There is nothing very terrible to the ordinary perception in the idea of using Americanisms in a novel of American life. Even if a writer calls a gaol a jail, and a biscuit a cracker, and a cream jug a pitcher, there is nothing in this which should make it necessary to shut the English custom houses to his books. If one is to write for Americans, the natural thing is to use the same sort of language that Americans use, and if the English think such language beastly or bloomin' it is their privilege not to read it, but it is rather uncalled-for impertinence for them to "protest against it."

But what are these shocking "Americanisms" which so offend the fastidious ear of the Athenaeum in Mr. Howells, who has been said by an eminent critic to write the purest English of all writers since Hawthorne? One phrase objected to is "eyes expressing a vast contemporaneity, with bounds of leisure removed to the end of time." It is to be presumed, in absence of evidence to the contrary, that "contemporaneity" is the word here branded as an Americanism, but Mr. Howells at least sins in such good company as the historian Rawlinson, who doubtless picked up his American slang at Oxford. There is also alleged to be some American taint lurking in the phrase "the drip of fountains like the choiring of still-eyed cherubim." It is hard to tell whether reference is to "choiring," which is used, we are pained to say, by many less fastidious Englishmen, among them Canon Farrar, or to "cherubim." In the latter case the old English psalter is guilty of a shocking Americanism when it says: "And he stegh (ascended) over cherubim." Perhaps, who can tell, the old English psalter was the inventor of Americanisms. Or, if not, Shakspeare may have been a guilty party in this case, with his line "Still quiring to the young-eyed cherubins," where, to be sure, he spelled both the words differently, and gave another sort of eye to his "cherubins." Shakspeare is undoubtedly caught in the Americanism "to glass itself," which also troubles this stern champion of English undefiled. The poet may have learned it from his friend, Walter Raleigh, who may have picked it up in Virginia with his other nasty American habit. Then that other American poet, Lord Byron, makes use of the phrase in the noble passage:

"Thou glorious mirror where the Almighty's form
Glasses itself in tempest."

"Minify," which the Athenaeum takes to be an Americanism, was used by Southey, who, to be sure, had sad democratic leanings, and came near founding a colony with Coleridge in the wilds of America, on a Utopian plan worthy of "A Traveler from Altruria." As for "gracile ease," do we not have Rossetti's—

"Where in groves the gracile spring
Trembles with mute orison,
Confidently strengthening."

On the whole, this is a pretty bad outlook for the purity of English speech. Not only do the most eminent Englishmen use Americanisms at every other breath, but apparently they had been using them for some hundreds of years when America was discovered. But when the wolf wanted the lamb it availed naught for the latter to plead that it was below and so could not defile the stream, and any phrase that an Englishman does not like will continue to be an Americanism, even though it be found among the Runic symbols of the Ruthwell cross.

**Getting Alarmed.**

Pall Mall Budget.

Keeper—I thowt you was workin' up at Morley's farm, Giles?

Giles—Well, so I were; but two weeks ago t'owd cow died, and we 'ad to eat 'im; and next week t' pig died, and we 'ad to eat 'im; an' this mornin' t' master's mother-in-law died, so I thowt—I'd leave.

**Where Philanthropy Is Needed.**

Chicago Tribune.

Why doesn't some philanthropist endow an establishment for the purpose of putting up fruit in glass jars at cost and prolonging the lives of wives and mothers of families?